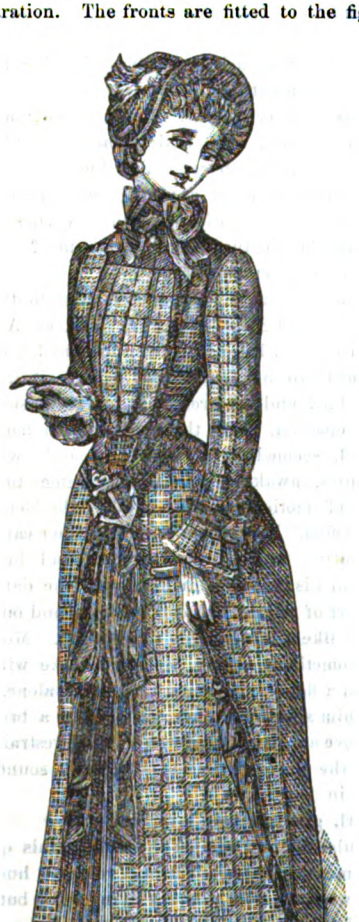
EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a traveling-cloak, made of dark-green and red plaid tweed. The back is laid in plaits to match the front, which is gathered, as seen in the illustration. The fronts are fitted to the figure,



No. 1.

and button underneath the gathered plastron, which forms the front. This is made upon a foundation, and the right side is sewed upon the garment; the left buttons over by concealed buttons and buttonholes under the plastron. The edge of the garment may either be simply hemmed and stitched by several rows of machine-stitching,

No. 2.

or else trimmed with two rows of dark-green worsted braid. The waistband and bows upon the sleeves are of dark-green velvet ribbon. This garment will take four and one-half yards of

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material, double-fold, and eight yards of ribbon-velvet.

No. 2—Is a costume for mourning, in silk and English crèpe. The silk is a dull faille. The skirt is first trimmed with three bands of crèpe,

No. 3.

cut on the bias, and three inches deep when finished. The entire underskirt is kilted into a deep yoke, and the plaits taped underneath to keep them in place. Three times the fullness of the width of the skirt, and a little over, is always required to make a nice kilt. The basque is a plain corsage, slightly pointed both back and front. The drapery forming the front apron, and also the back, is adjusted upon the basque, giving the effect of a polonaise. The front part of the drapery is fastened over the hip on the left side, down to the point of the basque; from there it is left loose, and, after the bodice is buttoned on, the other side is fastened by a patent hook and loop on the right hip, as seen by illustration. The back-drapery is formed of straight sash-like ends, put on the basque at the back with double box-plaits. These plaits may stand up with a heading lined with crèpe; or a large flat bow, made of two loops and cross-piece, may finish where the drapery is attached to the basque. The edge of the back-drapery is ornamented by one band of crèpe. Cuffs, collar, and band of crèpe trim the bodice. The upper part of the front-drapery is edged with crèpe one-fourth of a yard deep. A rosette finishes the point where the drapery fastens. If desired for deep mourning, cashmere or Henrietta-cloth must be used instead of silk, then trim with crèpe as described. Fifteen yards of double-fold material, such as cashmere, or twenty-two to twenty-four yards of silk, with six yards of English crèpe, will be required for this costume. Cashmere or Henrietta-cloth, trimmed with bands of dull silk, are either much used for mourning-costumes, as being more durable and less expensive than crèpe.

No. 3—Is a waistcoat paletot, made of gray cloth, and trimmed with silver braid. The waistcoat is made of plush, and buttons with silver buttons. The coat is lined throughout with twilled silk, and the collar and cuffs are of plush,

No. 4.

same as the vest. This garment fits tightly to the figure, and is what is called three-quarters long. Very stylish for a young miss of fourteen to sixteen years.

No. 4—Is a costume for a little girl of ten

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years. The underskirt is plain, and made of a small-figured camel's-hair or cashmere, or else a

No. 5.

plaid cashmere or flannel. The polonaise is of

No. 6.

plain cashmere or camel's-hair, of the same color and shade as the underskirt. The front of the polonaise has a vest of the figured material. Cuffs and collar also of the figured goods. The skirt of the polonaise is cut long and square, and then looped up high on the hips in deep plaits, forming paniers at the sides, and arranged in the back as seen in the illustration. Three and one-half yards of double-fold figured material. Four to six yards of cashmere for the polonaise will be required.

No. 5—Is a new and pretty design for a girl of six to eight years. It is made of dark-crimson cashmere. The frock is trimmed with two box-plaited flounces. The basque has a gathered

No. 7.

blouse-front, the sides form paniers, which are gathered and adjusted under the double box-plaits forming the back of the basque. A turn-over collar, edged with two rows of narrow braid. Same for the cuffs. A tiny bow of satin ribbon ties the collar, and the same ornaments each sleeve.

No. 6.—For a boy of three years, we have here a stylish little coat of ivory-white cloth or flannel, with deep collar, cuffs, and pockets of brown velvet or velveteen. The plaited frock, forming vest and skirt, is also of the velvet or velveteen. Large velvet buttons. The coat fastens on to the

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LORD AVALON.

BY THE AUTHOR OF "A FIFTH AVENUE ROMANCE."

CONCLUDED FROM PAGE 222.

XIII.

CHARLEY'S NEW GAME.

THERE had been a double game going on all this while at Avalon, however; and, if Sybil had known of it, it would have given quite a different color to her thoughts, and would have put many things in another light entirely. She had herself been misled by her ignorance, and had misled others when she acted under that misconception. No one was more at sea than Lord Avalon himself. But, to make all these matters clear, we must go back for a considerable period.

From the time when he could remember anything, Charley Pontefract had been in love with his cousin—the Lady Yolande. Nor had he ever swerved in his allegiance to her. If he had been the heir to the earldom of Glastonbury, instead of being only a poor relation, there is no doubt but that his suit would have prospered. Lady Yolande was too radically selfish ever to love anyone, except in a sort of half-hearted way; but what affection she was capable of, she had long since given to Charley. Marriage with him, however, was quite out of the question, she knew. The Duke of Runnymede was a poor man—at least for his rank—and what estates there were had been strictly entailed, so that the lady's portion, which could only be made up out of savings, promised to be slender enough. "We might as well go and drown ourselves," she had told Charley, a score of times. "Love in a cottage wouldn't suit either of us: you would grow cross and I dowdy, and it would end in our hating each other. No! you must marry some rich heiress, and I must take up, I suppose, with some gouty peer: for no young one would marry me without a shilling."

This had been years ago. Charley had grumbled, but there was nothing to do but to submit. Marrying an heiress, however, was not to his mind. "I ain't worth much," he said; "but, by George! no cotton-spinner's daughter is rich enough to buy me. Sell myself? Faugh! It makes me think of a horse-bazaar, where this 'capital hack' is knocked down to the highest bidder. No! since I cannot have Yolande, I'll have nobody; and I might as well go to the dogs at once, and so have done with it." And to the dogs, accordingly, he set himself to go, in the orthodox fashion, until his little patrimony was quite exhausted, and his face had taken on that dissipated look which Sybil had noticed the first time she saw him.

To do the Lady Yolande justice, she began, at last, to wonder if she had been fair to Charley. "If I had acted differently," she said, "perhaps he would not have thrown himself away." "I am sure I would not," he said, once, when, in a moment of fondness and regret, she had conceded this to his reproaches; "but what's life worth without you?" As the years went on, and no suitable suitor appeared, her own selfishness came to his aid. "I have made a mess of it," she said, sometimes, to herself. "Charley has wasted what little he had, and marrying him is now more impossible than ever. If Avalon does not offer, I shall be left an old maid." For, since Lord Avalon's return from his two and a half years' absence, a project had been revived between the duke and earl, which had been first talked of when both the objects of it were children; and this project was a union between Lord Avalon and the Lady Yolande. The earl knew Lady Yolande to be beautiful, but knew little more of her, notwithstanding the relationship: and he fancied she would make a very suitable wife, besides bringing more "blue blood" into the family. As for his son, he believed that the match would not be distasteful. "As well she as anyone, he would think," said the earl to himself. The result was, that the old people talked the affair over so often, that they began to regard it as a fixed fact. The Lady Yolande herself knew better; but it suited her to affect to believe everything was going right, and even to insinuate as much to her acquaintances. For she saw girls, year after year, less handsome than herself, and less exalted in rank, making brilliant matches, while she remained unsought. She had herself to thank for this, indeed—at least in part: for she was haughty and imperious, with a sarcastic tongue that grew sharper every season; and more than one middle-aged peer, who had tired of widowhood, and who would have married her even without a portion, shrank from the possible termagant. When she

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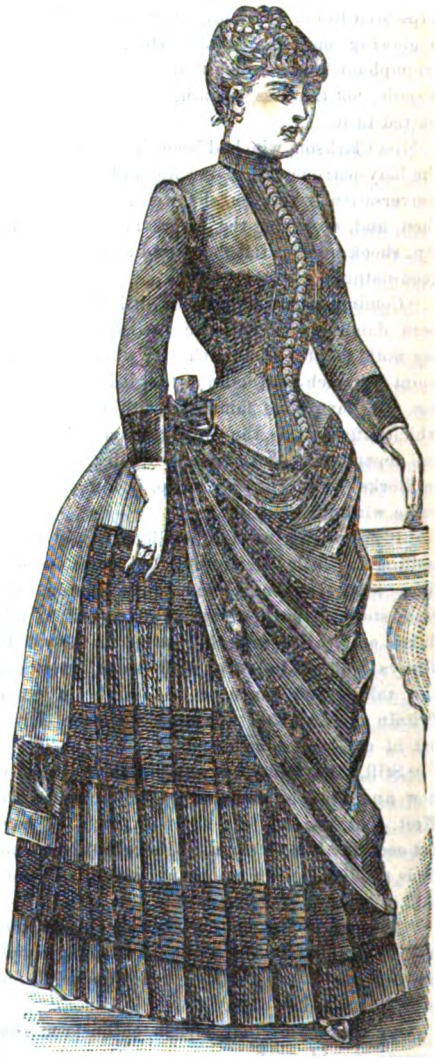

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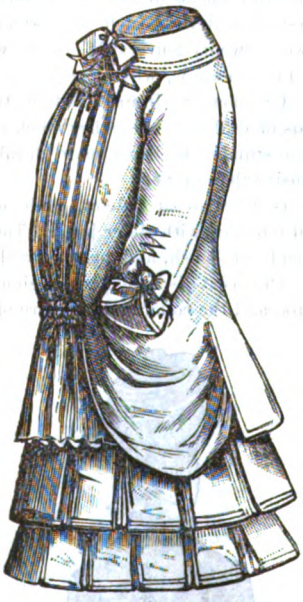

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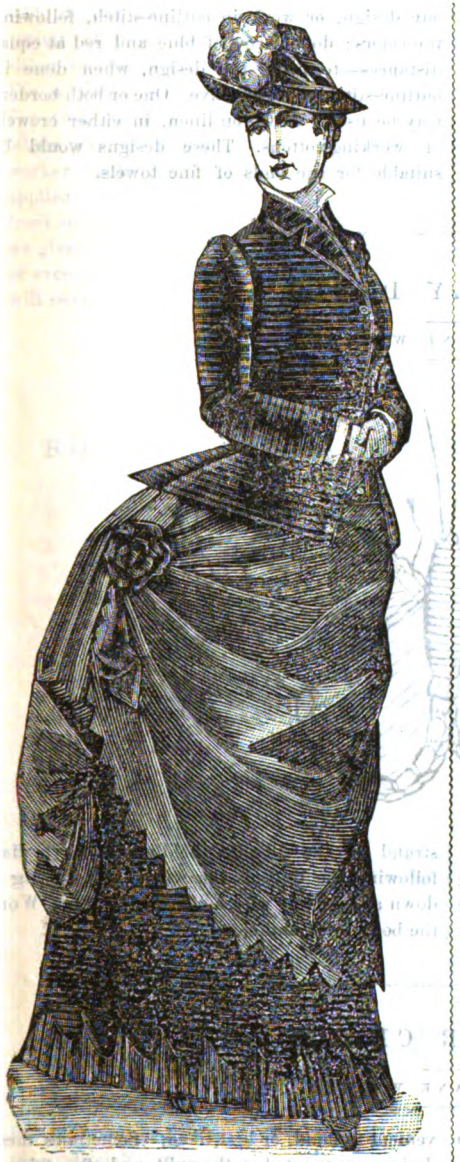
plaited frock, which buttons at the back as a petticoat.

No. 7.—Another model for a boy or girl of three years. Dark-red cloth and velvet to match. The blouse is plaited over a petticoat, which is kilted. The sash, collar, and cuffs are all of velvet.

COAT-BASQUE, WITH VEST: SUPPLEMENT.

BY EMILY H. MAY.



We give here an engraving of a new and very fashionable "Coat-Basque with Vest." Folded in with the number is a SUPPLEMENT sheet, with full-size diagrams, from which to cut out the basque and vest. There are, as will be seen, seven pieces, viz:

No. 1.—HALF OF COAT-BASQUE.
No. 2.—HALF OF BACK.
No. 3.—HALF OF SIDE-BACK.
No. 4.—HALF OF SIDE-FRONT.
No. 5.—SLEEVE.
No. 6.—COLLAR.
No. 7.—VEST.

This last, the vest-pattern, is the same in part as No. 1, but differs from it slightly: the difference is shown by the continued line in front and across No. 1. There are, moreover, two darts in the vest, while the basque proper has only one dart, which is indicated. There is a straight band fitting the neck of the vest. The rolling collar belongs to the basque proper.

So many subscribers write for polonaise-patterns, that we not only gave one in our last number, but now proceed to point out how this one may be converted into a polonaise. This may be effected by using the basque for such a purpose, and adding length and breadth sufficient to make the drapery. Use the pattern we have given for the waist and vest; but make the

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polonaise to correspond with the cut, No. 2, which we give here in reduced size.

The letters, we may add, show how the pieces are to be put together.

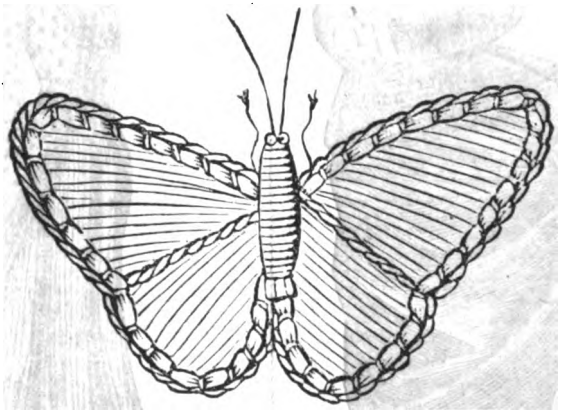
DESIGN FOR TABLE-COVER.

BY MRS. JANE WEAVER.

In the front of the number, we give two new and tasteful patterns, printed in colors, for the border of a Table-Cover. The designs may be used for other purposes, however, if wished. Where breadth of effect is desired, the large pattern will be found particularly suitable. Work in Kensington-stitch, either filled in, as given in our design, or work in outline-stitch, following the colors; double row of blue and red at equal distances—to make the design, when done in outline-stitch, more effective. One or both borders may be used. Work on linen, in either crewels or working-cottons. These designs would be suitable for the ends of fine towels.

BUTTERFLY DESIGN.

BY MRS. JANE WEAVER.



We give here a design for a simple butterfly, to be done in outline: useful for embroidering the bits of silk in a crazy-patchwork quilt. The outside of the wings is done by taking a thick strand of the filoselle, holding it down flat, following the line of the wings, and sewing it down at intervals with a contrasting silk. Work the body thick and close.

APPLIQUÉS FOR CRAZY-QUILT.

BY MRS. JANE WEAVER.

In the front of the number, we give, printed in the appropriate colors, five designs, to be used on Crazy-Quilts. They may be done in appliqué or otherwise, at the taste of the crazy-quilt owner: the materials also may be such as are most convenient to hand, or best liked. Sometimes these designs are painted on the quilt, and often friends furnish such painted designs, so that the quilt becomes, as it were, a monument to friendship, and a memory of happy times.

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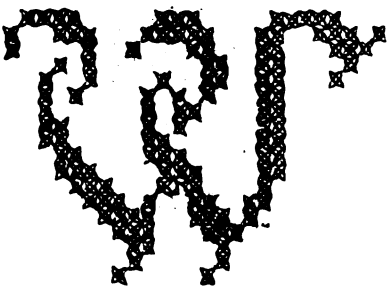
ALPHABET IN CROSS-STITCH.

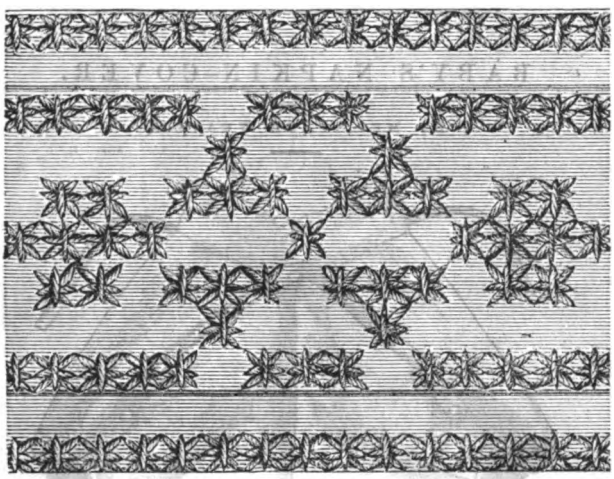
BY MRS. JANE WEAVER.

In the front of the number, we give designs for an Alphabet in cross-stitch, adapted for marking table or bed linen especially; but useful for a variety of other purposes. It may be worked either in two colors or one alone, as preferred. For a single color, red is the most effective. For two, red and black are very good, though others may be used, according to the taste of the worker, or the use to which the letters are to be applied. We give the entire alphabet, in the front of the number, except the letter W, which we give here. Thus, whatever the initials desired, or even the words, by combining the letters you will secure your end.



BORDER FOR A WASH-DRESS, OR FOR THE ENDS OF TOWELS, Etc.

BY MRS. JANE WEAVER.



The stitch used for this border is called, in Paris, "point de diable," and in England, "double cross-stitch." It is done in French working-cottons for washing-material, and in purse-silk for other purposes, using two contrasting colors. In red and blue French working-cottons, it makes a very pretty border for the ends of towels, or a nice border for a tea-cloth.

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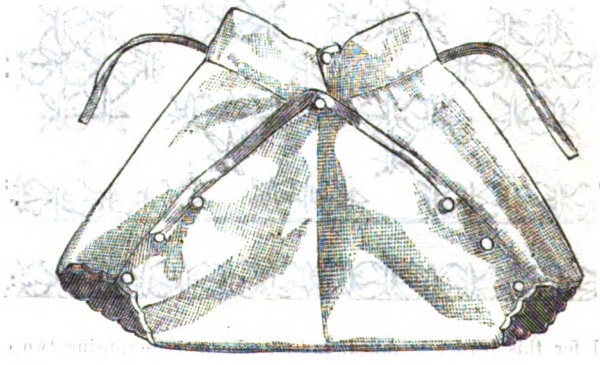
SATIN PATCHWORK.

BY MRS. JANE WEAVER.

In the new patchwork, the small sections, be they of an irregular or regular shape, are embroidered and appliquéd in tiny sprays and other designs, with different colored silks, so as to give variety to the effect. The illustration gives a few simple designs for this purpose.

BABY'S NAPKIN-COVER.

BY MRS. JANE WEAVER.



Make of Lonsdale cambric, and buttonhole the edge. The pattern is simple, and can be cut from the illustration. We have been frequently asked for a pattern like this, and hence give it.

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LES MODES PARISIENNES

OCTOBER 1884 HOUR

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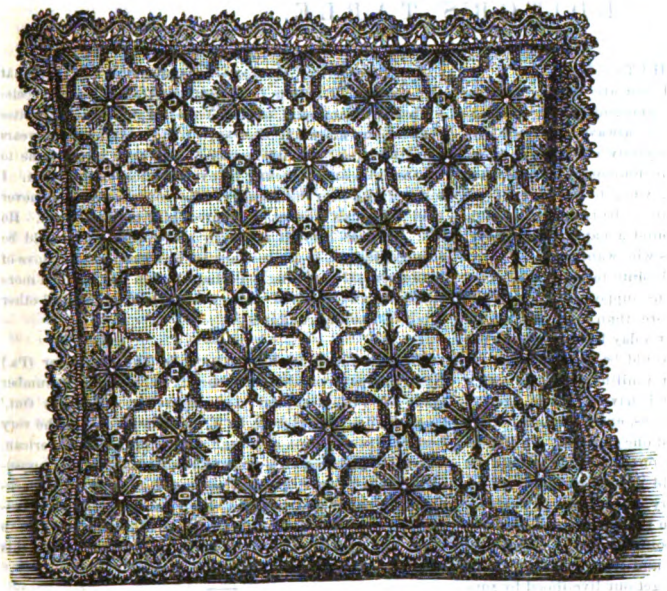
DESIGN FOR SOFA-CUSHION, WITH DETAIL.



Done in what is called "ponti a la croix." We give the full working-size in one square. Work on fine silk canvas, and fill in the stitches, which are some in half and some in whole cross-stitch. The difference can easily be seen in the illustration. Use two nicely contrasting colors, or two shades of the same color, of filoselle. Make the cushion and fill with feathers, not too full. Cover both sides with satin of the same color, corresponding with the embroidery, and the satin will show through the embroidered top. Finish the edge with guipure lace.

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BABES IN THE WOOD.

Engraved expressly for Peterson's Magazine

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"STRIKING A MATCH." [*See the Story, "The Red Mittens."*]

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CHILDREN'S FASHIONS FOR NOVEMBER. BOY'S SCOTCH CAP AND SHOE.

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LATEST STYLES FOR WALKING-DRESSES.

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LATEST STYLES FOR HOUSE-DRESSES.

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WALKING-DRESS. MANTILLA. MUFF.

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WALKING-DRESS. PELERINE. COLLAR.

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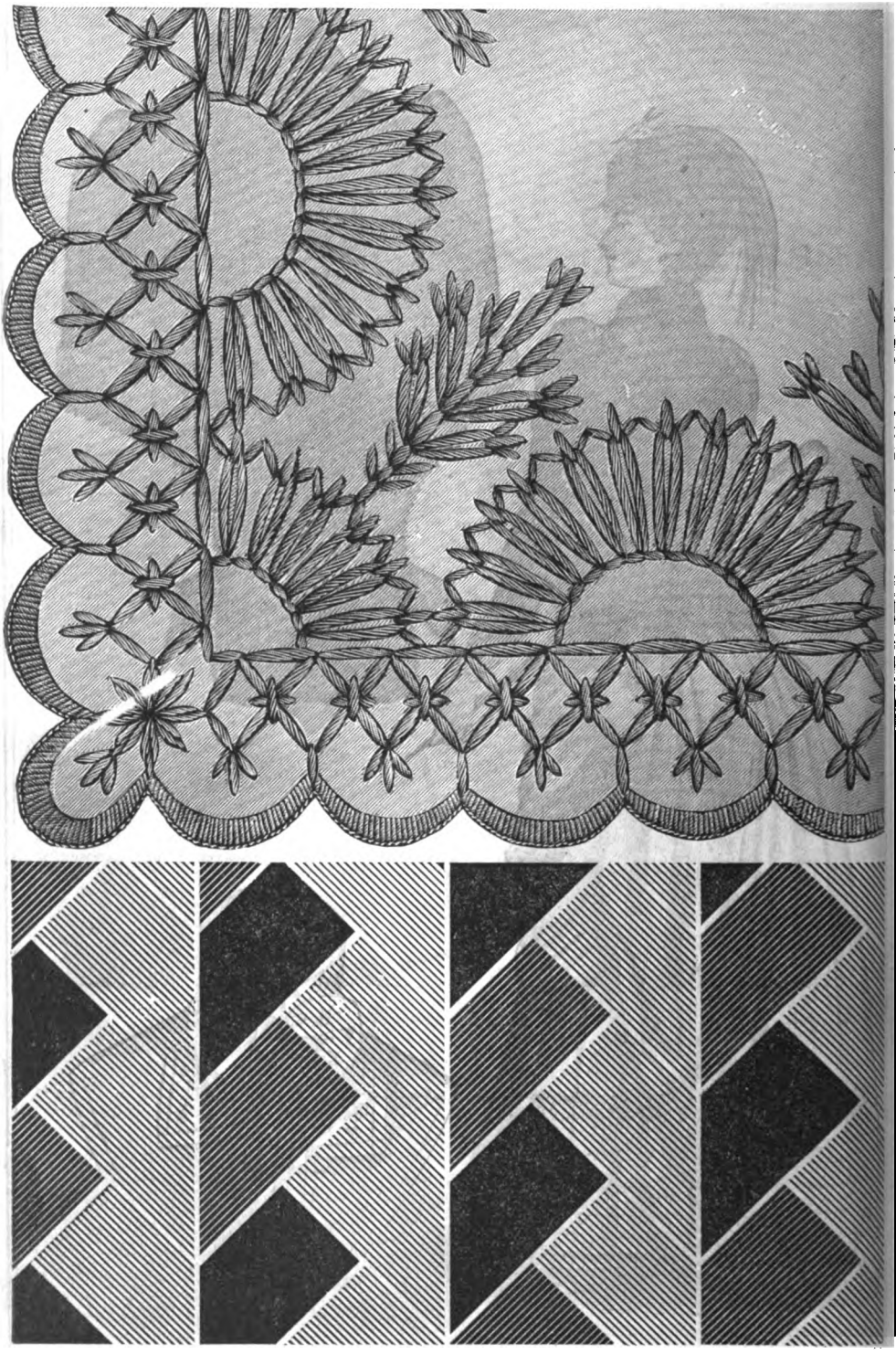

DESIGN FOR PATCHWORK. CORNER FOR INFANT'S BED-COVER.

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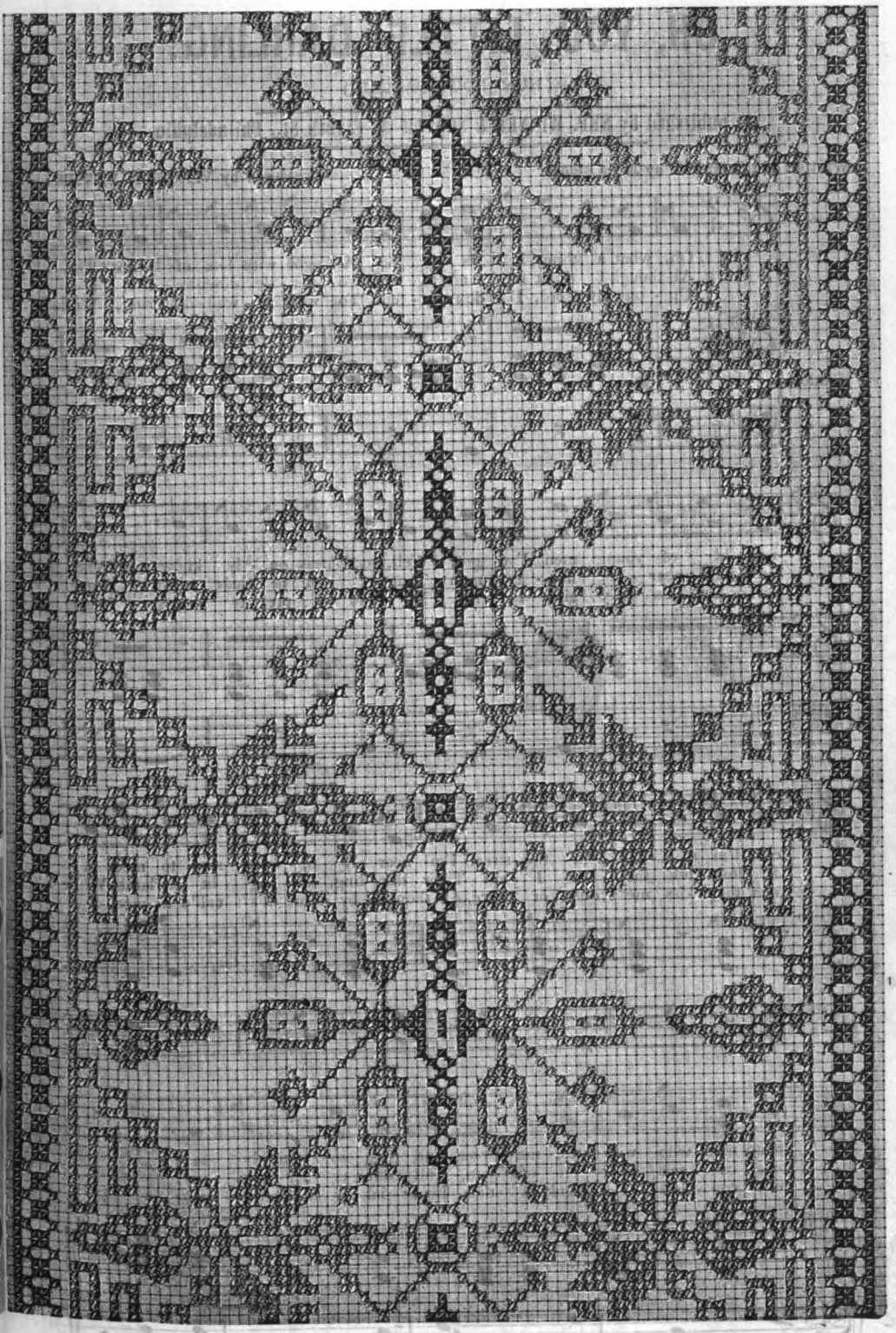

BORDER FOR TEA-CLOTH IN CROSS-STITCH.

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NEWEST STYLES FOR FALL BONNETS.